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MONEY SUCCESS OF GREAT MUSICIANS.

None of the great musicians ever accumulated wealth. It was not in their nature to do so; they were not "cut out" for it. A musician, says *The Presto*, reading in a work by a German author the sentence, "A man can attain what he wishes." As an equivalent for which I may quote the English proverb, "Where there's a will there's a way." The object of these illustrious men was not to make money, and therefore they did not make any. And had they been more money making, musicians their names would, in all probability, have been forgotten.

Mozart's life has been recounted over and over again by various authors in nearly every modern language, with more or less accuracy; but on the question as to why he should have died poor, opinions certainly differ. In an English biography, the author whose name I am unable to recollect at the moment, thinks "that if Mozart had only understood to write in a popular style, he might have made millions; but that the people no more understood his works than they do at present Wagner's."

With this view I cannot agree. Mozart's compositions were understood and admired then, as now, by the cultivated class—i. e., by a comparatively narrow circle. As to a man like Mozart—a born genius, gifted with marvelous powers—being expected to set up as a music monger for the "million," the idea is too absurd. Others, again, maintain that Mozart was well paid for his compositions (which, if true, would represent a handsome sum, considering that he wrote over six hundred works), but that he squandered his money. This I do not admit, either; though I can easily believe that Mozart was not exempt from the general failing of the musician—i. e., want of prudence and ability in the management of mere worldly affairs. Business relations between composer and publisher were not so well regulated then as they are now; printing and engraving were more expensive, and the de-

mand for music far less than in our time. Hence but comparatively little music would be published, while the composer had to be content with what the publisher felt disposed to offer him. The truth is Mozart was compelled to work almost day and night in order to maintain himself and his family. But he had to work above all in obedience to an inner voice—he had to create. It was his mission to enrich the world, not himself.

Beethoven may be said to have lived so in comfortable circumstances. He had his regular tariff, according to which he would charge so much for a symphony, so much for a sonata, etc. But even in his case the income derived from his compositions would have proved quite inadequate had it not been materially augmented by the generosity of Archduke Rudolph, Prince Loozkowitz, and Count Kinsky, who together granted him an annuity of four thousand florins, which, though somewhat reduced through the failure of the signature of the duke, and the demise of the last mentioned nobleman, was sufficient to allow him to live at least free of pecuniary cares. Yet, what is all this in the way of material results when we think of the colossal work of his life?

It is very doubtful whether even the popular Mendelssohn earned much by his compositions. But then being the son of a rich banker, he could afford to "give away" his works if he liked to do so.

Schumann also had a fortune of his own, but he exhausted it while devoting his life to the creation of a new musical epoch.

Chopin derived his income more by giving lessons than from his compositions; nor could it be said of him either that he in any way "made money." Who is not acquainted with his famous *Two Books of Studies* (Op. 10)? And what did he receive for the copyright? The sum of two hundred and fifty francs (about fifty dollars). Yet the sale of this work (before the copyright expired) alone was sufficient to bring a fortune to the publisher. There

have been others, however, who were more fortunate from the pecuniary point of view—such as, for instance, Meyerbeer, Rossini, and as already mentioned, Liszt and Paganini. But these could not help money coming to them. They partly lived in different times, and under different circumstances. Their work ran in narrower channels. Though great, their names will not be found among the greatest.

Musicians hired and paid by the Government should not be allowed, says *Presto*, to compete with civilian organizations whose individual members depend on their profession for a livelihood. That is the key note of the bill which has been favorably reported by the House this week. The principal upon which this measure is framed should meet the earnest approval of both parties concerned in the original controversy. There is still a probability, however, that the increase in pay accorded the official musicians still is the short of what it should be. If there is any one thing in which Uncle Sam cannot afford to practice economy it is in the organization and proper maintenance of the men who furnish patriotic inspiration in times of both war and peace.

"Let me write the songs of a nation and I care not who makes its laws" is an epigram that holds good even in these days. The union needs the talent which inspires it by the reproduction of classical masterpieces and thrills it by voicing again the aspirations to which its armies once marched. On the other hand this administration, or this Congress, has no right to practice so parsimonious a policy with government musical organizations, as shall make it necessary for them to compete with civilians in order to gain a bare living. The worst feature of such a proceeding is the injustice it does to those who make music their business and who have no source of revenue beyond their training in this direction. For this, more than any other reason, the bill is commendable and should be carefully considered.

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THOMAS M. HYLAND, EDITOR.

JUNE, 1896.

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Order a subscription to KUNKEL'S MUSICAL REVIEW. For the subscription price, \$2.00 per year, you obtain nearly \$100 worth of the choicest piano solos, duets, songs, studies, etc. The REVIEW, during the year, gives a valuable library of music, keeps you in touch with current events, sustains your interest in music, and proves a welcome visitor to your home.

BE PUNCTUAL.

To be punctual in all things leads to success. The teacher of music should be punctual in his attendance at lessons. To come late, to stay away now and then, will soon produce indifference in the pupil, retard his progress, and, if persisted in, will lead to change of teachers.

Pupils also should be punctual. Knowing the hour of their lessons they should be ready for that lesson. Keeping the teacher waiting irritates him, robs him of that pleasantness of temper so necessary for a successful lesson, and what is more it robs him of much precious time. The teacher who refuses to give—do not keep him waiting while you attend to your toilet, be punctual.

Be punctual at your practice hour. Do not practice one day and neglect that duty the next. Only the student who is punctually at the post of duty accomplishes much. Punctuality in keeping practice hour is the beginning of musical success. When one the practice hour is made to yield to social duties and engagements, the pupil's chances of success have greatly lessened.

If you are an organist or a member of a choir or singing society, be punctually at your post of duty. Your tardiness may keep a congregation or a society waiting. At any rate it is very apt to irritate the leader, and to disqualify him from doing his duty in the manner in which it should be done.

Be punctual at concerts. Some people imagine that it is fashionable to be late. They are never in time and enjoy nothing so well as to come late and have every eye turned towards them. Such people betray their ignorance and lack of good breeding. Generally the late comers belong that class known as shoddy, who have no other way to gratify their aspirations for distinction. It is just as easy to be punctual, to begin your preparations in time, as it is to wait until it is too late. With many the lack of punctuality is a habit. We have known persons with whom it seemed an impossibility to be in time anywhere, be it at the concert or at the bank. Others again are so afflicted with thoughtlessness that they never seem to think of the proper time to go ready. Be punctual, for by coming late you displease others who come early to listen to the music, and moreover, you keep your concert waiting, which is, to put it mildly, very tiresome and provoking.—*Ed.*

KUNKEL POPULAR CONCERTS.

The season of Kunkel Popular Concerts, which ended on the 7th inst., was one of the most successful ever given in this city. Lovers of music have reasons to be grateful for the many hours of rare enjoyment they derived from these concerts. To the student of music, they have proven a valuable aid in the prosecution of his studies, a source of inspiration and encouragement, giving him acquaintance with the best works of musical literature.

These concerts have done what no other public concerts have done, given an opportunity to striving talent, and lent a helping hand to the teacher. The programmes were the most select in vocal and instrumental music, and the widespread enthusiasm the concerts awakened, proved the hold they took upon the public. Through concerts such as these the people are educated in music, and led to the just appreciation of its higher forms. They have become accustomed to concert-going and gradually become ardent patrons of all worthy concerts.

Mr. Charles Kunkel, to whom the credit of these concerts is due, will resume them next season, and no pains will be spared in making them more interesting and educative than the foregoing. They are the programmes of the 18th 19th, 20th and 21st concerts:

NINETEENTH AND TWENTIETH CONCERTS.

Sunday afternoon, April 26th, and Thursday after-

noon, April 30th.
1. Piano and Violin, File du Regiment, Grande Fantasia, Themes from Donizetti's Opera "The Daughters of the Regiment," *DeBorja*.
2. Songs, Charles Kunkel and Fritz Geilb.—3. Song, Sing in Spanish, *Aquabella*; Mrs. Magdalen Wilson-Loved.
4. Piano Solo, Concerto in A Minor, Grieg.
5. George C. Vach, Orchestral accompaniment on a second piano by Mr. Charles Kunkel.—6. Song, The Instant Matry; Mrs. Charlvet Payne.—7. Song, Fairies, My Native Land, *Mutter*.
8. C. F. Munger.—9. Piano Solo, Rigoletto, Morceau de Concert, *Liedt*.
10. Mrs. V. B. Drake.—11. Song, B. cause of the South, *Miss L. McDermott*.
12. Song, Polonaise Brillante, Op. 4, *Wieruski*.
13. Fritz Geilb.—14. Song, The Alpine Valley, *Robyn*.
15. Jessie Ludwig.—16. Duet, I Feel Thy Angel's Spirit, *Groben-Hoffman*.
17. Miss Lillian Sutter and Mr. C. F. Munger.—18. Piano Duet, a Violenta, *Aquabella*, b. Southern Idyllicization, *Plantation Scene*.
19. Charles Kunkel and Mrs. Anna *Aquabella*.

TWENTY-FIRST AND TWENTY-SECOND CONCERTS.

Sunday afternoon, May 3rd, and Thursday evening,

May 7th.
1. Piano Duet (by special request), La Preferencia, Spanish Dance (new), *Aquabella*.
2. Mrs. Charles Kunkel and Senor *Aquabella*.—3. Song, Mon Coeur (My Heart), Song in French (translation), *Rebott*.
4. Belle Youngblood.—5. Piano Solo, Concerto in G minor, *Mendelssohn*.
6. Ernest R. Kroeger, Orchestral accompaniment on a second piano by Mr. Charles Kunkel.—7. Song, Happy Days (with violin obligato), *Strecker*.
8. Miss Katheryne Kemper and Mr. Carl Tholl.—9. Piano Solo, a de Eve Nocturne, *Polonaise*.
10. Morceau de Concert, *Concert*.
11. Miss Luhi Voigt.—6. Song, Thy Name, *Robyn*.
12. C. W. Brainerd.—13. Violoncello Solo, Fantasia de Variations, La Valse Schubert—Le Desir (Schubert's Waltzer), *Servais*.
14. P. D. G. Anton, Jr.—5. Song, Why Are Roses Red? *Rebott*.
6. Miss Grace Carroll.—7. Piano Solo, Home Sweet Home, *DeBorja*.
8. Song, *Rose King*.
9. Mrs. Charles Kunkel, Jr.—10. Echo Song, *Allen*.
11. Marie Herber.—12. Violin Solo, *Rubens*.
13. Song, *Longfellow*.
14. Mrs. Anna Waecler.—15. Bell Song from Lakme, *DeBorja*.
16. Miss Jessie Foster, possessor of the highest pure song voice in the world.—17. Duet, The Dream of Youth (Jugendtraume), *Berta*.
18. August Frank, the distinguished Zither Soloist, late of Troy, N. Y., playing by special request, *Amoretti*.
19. March (new), *Kunkel*.
20. Mrs. Charles Kunkel and Senor Ramon *Aquabella*.

CITY NOTES.

The pupils of the St. Louis Piano School, Mrs. Nellie Strong-Stevenson, director, assisted by Mr. I. L. Schenck, 1st violinist, Mr. F. Grecks, 2d violin, Mr. L. Mayer, viola, Mr. P. G. Anton, Jr., cello, Mr. R. Buhl, double bass, gave their annual concert on the 26th inst., at Memorial Hall.

The program included numbers by Misses Carrie Chamberlin, Louise Mellett, Mary Dill, Emma Campbell, Florence Hamann, Clara Colman, Cora Fish, Jane Good, Vera Schmeider, Mamie Kniffen, Mrs. Robert Atkinson, Mrs. Stevenson and Messrs. Schenck, Mayer and Anton.

Mrs. Strong-Stevenson's concerts are always most enjoyable affairs and crowded to the doors. This concert proved exception. The participants, one and all, played in a manner that showed the excellent and thorough training they had received from their teachers.

Miss Mamie Kniffen, the graduate, deserves special mention for magnificent work. She has completed the full course of the school, and now occupies an enviable position among the young pianists of the city.

Louis Hammerstein gave his fifth organ recital and musicale at Lafayette Park Presbyterian Church on the 26th inst. He was assisted by Mrs. Louis Hammerstein, soprano, Mrs. G. E. Grien, alto, Mrs. Don Markes, pianist, and Mr. Chas. Kaub, violinist. The programme was excellently selected and the programme was excellently selected and its faithful rendition reflected special credit upon the participants.

The Apollo Club, under the conduct orship of Alfred G. Kolyn and assisted by Miss Rose Ford, violinist, and Miss Trilla McDermott, alto, gave a concert at the Spalding Club Auditorium, Alton, Ill., on the 15th inst. The programme was admirably selected and its artistic rendition took the audience by storm. Mr. Kolyn's able direction showed itself in the precise and finished work of the choruses. One of the chief features of the concert was the playing of Miss Rose Ford, the popular young violinist. This young lady deserves all the praise that has been accorded her for eminently artistic playing.

Miss Letitia Frith, the well-known vocal teacher, is meeting with the most pronounced success with her pupils. Her programme for the 19th inst. prima donna, soprano of the great Gilmore's band and was received with special favor in grand opera.

A free musicale was given at the Grand Avenue Baptist Church on the 1st inst., under the direction of P. R. Klute, of the Vienna Conservatory of Music. A popular programme, which included "El Trovatore" duet by Melotte, "Bubbling Spring" by Rive-King, Ellenreigen by Kroeger, and "Lourdes" March by Sney, was especially rendered. Mr. Klute was aided assisted by Maurice Sizer, the popular violinist, and Miss Mary Kern, a well-known vocal teacher.

Miss Jessie Foster, the well-known soprano who sang at the last Kunkel Concerts, achieved an article and popular success. Miss Foster possesses the most powerful voice of her sex and has been an instantaneous and deserved hit wherever she appears.

Mrs. S. K. Haines has formed a musical club, composed of her own and her friends. It is the intention of Mrs. Haines to give musicales twice a month at her studio, 24 Vista Building, Grand and Franklin streets.

Mrs. Nellie Allen Parcell, the pianist and teacher, has removed from West Washington Boulevard to 2414 Pine street. Mrs. Parcell gave a class recital and musicale at Jerseyville, Ill., which she was assisted in by her husband, by pronouncing St. Louis talent. She will shortly give a recital at John Mahler's Hall.

Convinced.

Under the above caption, Dr. C. H. McCallister, 415 State Street, Chicago, writes: "Let me explain the case of Scleritis I wrote to you of more fully. The patient was a woman fifty-five years old, the mother of five grown children, and apparently a healthy woman.

"She had been treated for years by many able physicians, but without securing any decided relief. At the instance of a friend of the family, I was called to the case. After a most exhaustive examination I, too, concluded that it was an aggravated case of scleritis.

"I gave her the best known remedies for the dis-

ease, but still she suffered at night from terrible pain over the sclerotic space. I was becoming discouraged by the case, for none of my remedies seemed to give her relief, when I determined to give anti-kamnia.

"I honestly confess I hardly expected to find her better, but to my astonishment the next day she was much easier."

For headaches of all descriptions; nervous debility from excessive brain work by scholars, teachers or professional men; the neuralgias resulting from excesses in eating or drinking; the acute pains suffered by women at time of period; and, in fact, all conditions in which pain is prominent, anti-kamnia is now universally prescribed. Anti-kamnia tablets bearing the monogram A-K are kept by all druggists, two tablets crushed, being the full dose. A dozen five-grain tablets, kept about the house, will always be welcome in time of pain.

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3

Edited by Dr. Hans von Buelow.

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To insure a refined and scholarly rendition of the piece, the artistic use of the pedal as indicated is imperative.

Allegretto. $\text{♩} = 84$.

p leggiero.

mf

marcato la melodia.

p

mf

ped.

1 2 3 4 5

9

The musical score consists of six systems of staves, each with a treble and bass clef. The key signature is three flats (B-flat, E-flat, A-flat). The notation includes complex rhythmic patterns, fingerings, and dynamic markings.

- System 1:** Features a continuous eighth-note melody in the right hand and a bass line with chords and eighth notes in the left hand. Fingerings are indicated throughout.
- System 2:** Similar to the first system, with a continuous eighth-note melody in the right hand. A *cresc.* marking appears in the middle of the system.
- System 3:** The right hand continues with eighth-note patterns, while the left hand has more complex rhythmic figures, including some sixteenth-note passages.
- System 4:** The right hand has a more melodic line with some rests, while the left hand continues with a steady eighth-note accompaniment. A *cantabile* marking is present.
- System 5:** The right hand features a series of eighth-note chords and single notes, while the left hand maintains a consistent eighth-note accompaniment.
- System 6:** The right hand has a melodic line with some rests, and the left hand continues with the eighth-note accompaniment.

1640-8

This page contains six systems of musical notation for a piano piece. Each system consists of a grand staff with a treble and bass clef. The key signature is four flats (B-flat major or D-flat minor), and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like *mf* and *f*. The piece concludes with a double bar line and the number 1640-8.

1640-8

This page contains six systems of musical notation, each consisting of a grand staff (treble and bass clefs). The music is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The notation is highly detailed, featuring numerous accidentals (sharps, flats, naturals), slurs, and dynamic markings such as *f* (forte) and *p* (piano). The first five systems show a continuous flow of musical ideas with various rhythmic patterns, including sixteenth and thirty-second notes. The sixth system concludes with a final cadence and a key signature change to two flats (B-flat, E-flat).

2nd time pp

a tempo.



or thus.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, and a triplet of eighth notes marked above. The bass clef staff contains a bass line with eighth notes. The key signature has three flats (B-flat, E-flat, A-flat). The system concludes with a double bar line.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff contains a bass line with eighth notes. The word "cresc." is written above the first measure of the bass staff. The system concludes with a double bar line.

Third system of musical notation. The treble clef staff continues the melodic line. The bass clef staff contains a bass line with eighth notes. The system concludes with a double bar line.

Fourth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff contains a bass line with eighth notes. The system concludes with a double bar line.

Fifth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff contains a bass line with eighth notes. The word "molto cresc." is written above the first measure of the bass staff. The system concludes with a double bar line.

This page contains six systems of musical notation for a piano piece. The notation is written in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The first system includes a *cresc.* marking. The second system features a *rit.* marking. The third system includes a *rit.* marking. The fourth system includes a *rit.* marking. The fifth system includes a *rit.* marking. The sixth system includes a *rit.* marking. The notation is complex, with many sixteenth and thirty-second notes, and includes various fingerings and articulations.

1640 - 8

GIPSY RONDO.

3

Edited by Dr. Hans von Bülow.

UNGARISCHES RONDO.

J. HAYDN.

Presto ♩ = 144.

Sempre scherzando.

Notes marked with an arrow (↘) must be struck from the wrist.

The musical score is written for piano and bass. It features six systems of staves. The first system begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Presto' with a quarter note equal to 144 beats per minute. The character is 'Sempre scherzando'. The score includes various musical notations such as triplets, slurs, and dynamic markings like 'mf' and 'f'. Arrows (↘) indicate notes to be struck from the wrist. The piece concludes with a 'FINE.' marking.







MAZURKA.

Inscribed to Adelaide Kunkel.

Louis Conrath.

Moderato. ♩ - 144.

First system of the Mazurka score, measures 1-4. The music is in 3/4 time with a key signature of one flat. The right hand features eighth-note patterns, and the left hand has a steady bass line. Pedal points are marked with 'Ped.' and asterisks.

Second system of the Mazurka score, measures 5-8. The tempo marking 'a tempo.' is present. The musical notation continues with similar eighth-note patterns in the right hand and a consistent bass line in the left hand. Pedal points are indicated.

Third system of the Mazurka score, measures 9-12. The tempo marking 'Con anima.' is present. The right hand shows more complex rhythmic figures, including triplets. The left hand maintains the bass line. Pedal points are marked.

Fourth system of the Mazurka score, measures 13-16. The music concludes with a final cadence. The right hand has a descending eighth-note scale. Pedal points are marked throughout the system.

First system of musical notation, measures 1-6. Treble and bass staves with piano accompaniment. Pedal points are marked with "Ped." and asterisks.

rit. **Tempo I.**

Second system of musical notation, measures 7-12. Treble and bass staves with piano accompaniment. Pedal points are marked with "Ped." and asterisks.

Third system of musical notation, measures 13-18. Treble and bass staves with piano accompaniment. Pedal points are marked with "Ped." and asterisks.

a tempo.

Fourth system of musical notation, measures 19-24. Treble and bass staves with piano accompaniment. Pedal points are marked with "Ped." and asterisks.

Fifth system of musical notation, measures 25-30. Treble and bass staves with piano accompaniment. Pedal points are marked with "Ped." and asterisks. A "mf" dynamic marking is present.

Sixth system of musical notation, measures 31-36. Treble and bass staves with piano accompaniment. Pedal points are marked with "Ped." and asterisks.



Musical score for "The Rose Tree" in 6/8 time. The score is written for a single melodic line (treble clef) and a piano accompaniment (bass clef). The melody consists of a series of eighth and sixteenth notes, with some measures containing triplets. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The score includes a key signature of one flat (B-flat) and a common time signature of 6/8. The piece is marked with a tempo of "Moderato" and a dynamic of "mf". The score is divided into four measures, each with a "Ped." (pedal) marking and a star symbol.

Musical score for "The Rose Tree" in 2/4 time. The score is written for a single melodic line (treble clef) and a bass line (bass clef). The melody is in G major and consists of 12 measures. The bass line provides harmonic support with chords and single notes. Pedal points are indicated by "Ped." and a star symbol below the bass line at measures 1, 3, 5, 7, 9, and 11. The score includes various musical notations such as eighth notes, quarter notes, and chords.

[illegible]

The musical score for 'The Rose Tree' is presented on two staves. The upper staff is for the vocal line, and the lower staff is for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 3/4. The tempo is marked 'a tempo'. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The lyrics are written below the vocal line.

anima.

7

First system of musical notation for piano. The treble staff contains a melodic line with fingerings 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. The bass staff contains a harmonic line with fingerings 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. Pedal markings (Ped.) and asterisks (*) are present below the bass staff.

Second system of musical notation for piano. The treble staff contains a melodic line with fingerings 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. The bass staff contains a harmonic line with fingerings 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. Pedal markings (Ped.) and asterisks (*) are present below the bass staff.

Third system of musical notation for piano. The treble staff contains a melodic line with fingerings 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. The bass staff contains a harmonic line with fingerings 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. Pedal markings (Ped.) and asterisks (*) are present below the bass staff. A 'rit.' marking is present above the treble staff, and a 'Tempo I.' instruction is present to the right of the system.

Fourth system of musical notation for piano. The treble staff contains a melodic line with fingerings 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. The bass staff contains a harmonic line with fingerings 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. Pedal markings (Ped.) and asterisks (*) are present below the bass staff.

Fifth system of musical notation for piano. The treble staff contains a melodic line with fingerings 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. The bass staff contains a harmonic line with fingerings 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. Pedal markings (Ped.) and asterisks (*) are present below the bass staff. A 'rit.' marking is present above the treble staff, and an 'a tempo.' instruction is present above the bass staff.

Sixth system of musical notation for piano. The treble staff contains a melodic line with fingerings 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. The bass staff contains a harmonic line with fingerings 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. Pedal markings (Ped.) and asterisks (*) are present below the bass staff. The system concludes with a final chord marked with a 'f' (forte) dynamic.

FO' DE WA.

Charles Kunkel.

Moderato. $\text{♩} = 120$.

Secondo.

Allegretto. $\text{♩} = 144$.

Primo.

Primo.

Primo.

Allegro. $\text{♩} = 120$.

Prelude testing the tuning.

'FO' DE WA.

3

Moderato. $\text{♩} = 120$.

Primo.

Charles Kunkel.

Allegretto $\text{♩} = 144$.

Tuning the Banjo.

Secondo.

Allegro $\text{♩} = 120$.

Secondo.

Prelude testing the tuning.

1614 - 10

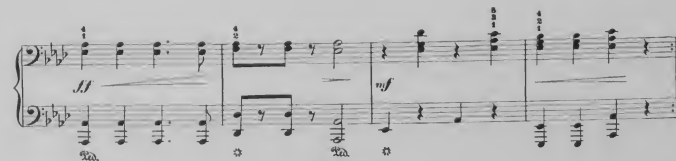


Op. 110.
Barjo Solo.

Primo.

5





The musical score is written for a single melodic line (Primo) on a grand staff (treble and bass clef). The key signature is three flats (B-flat, E-flat, A-flat). The score consists of six systems of music.

- System 1:** Four measures of continuous eighth-note and sixteenth-note passages. Fingerings are indicated by numbers 1-5. Slurs and accents are present.
- System 2:** Four measures of continuous eighth-note and sixteenth-note passages. Fingerings are indicated by numbers 1-5. Slurs and accents are present.
- System 3:** Four measures of continuous eighth-note and sixteenth-note passages. Fingerings are indicated by numbers 1-5. Slurs and accents are present.
- System 4:** Four measures of continuous eighth-note and sixteenth-note passages. Fingerings are indicated by numbers 1-5. Slurs and accents are present.
- System 5:** Four measures of continuous eighth-note and sixteenth-note passages. Fingerings are indicated by numbers 1-5. Slurs and accents are present.
- System 6:** Four measures of music. The first measure is marked *ff* and contains a chord. The second measure is marked *f* and contains a chord. The third measure is marked *mf* and contains a chord. The fourth measure is marked *mf* and contains a chord.



Musical score for Primo, page 9. The score is in G major (one sharp) and 4/4 time. It consists of six systems of piano accompaniment. The first system includes vocal lines with lyrics "OPEN - - - - - CER - - - - - do." and dynamic markings *p* and *f*. The subsequent systems feature complex piano textures with triplets, sixteenth notes, and various dynamic markings including *ff*, *f*, *mf*, and *p*. The score concludes with a final cadence in the sixth system.

Presto. $\text{♩} = 160.$ 

Presto. ♩ = 160.

Primo.

11

Handwritten musical score for 'The Rose Tree' in G major, 2/4 time. The score is written on two staves. The right hand (treble clef) plays a melody with various ornaments (accents, mordents, and grace notes) and fingerings indicated by numbers 1-5. The left hand (bass clef) provides a simple harmonic accompaniment. The piece concludes with a final cadence and a fermata over the last note.

[illegible]

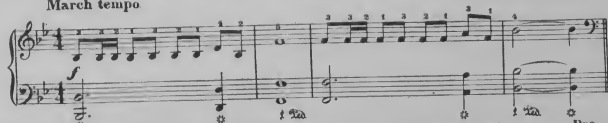
8

Handwritten musical score for "The Rose Tree". The score is written for two staves, Treble and Bass clef, in 2/4 time. The key signature has two flats (B-flat and E-flat). The melody is in the Treble staff, and the accompaniment is in the Bass staff. The piece begins with a treble clef and a key signature of two flats. The melody consists of eighth and quarter notes. The accompaniment consists of eighth and quarter notes. The piece ends with a double bar line and a repeat sign. The tempo is marked "Allegretto". The piece is numbered "8" in the top left corner.

THE MC KINLEY SONG

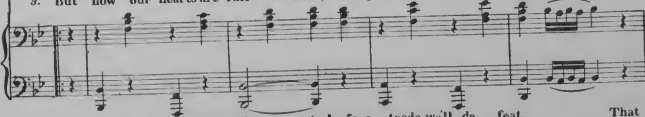
CHARLES KUNKEL.

March tempo



4. We wave Mc Kin-ley ban-ners high, As hap-py times we greet, Pro-

1. Re-sound-ing loud like thun-der roar, The shout rings thro' the land, From
2. When re-cent-ly dis-tress and care, Up on the Na-tion throng'd, And
3. But now our hearts are full of cheer, And joy-ful-ly we sing, Be.

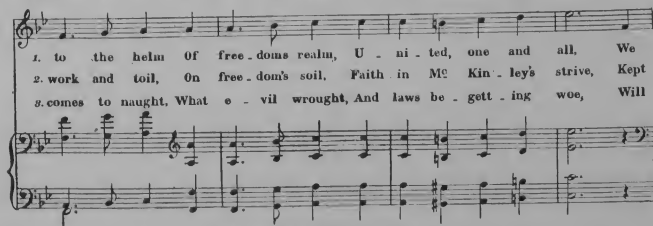


4. tec-tion is the bat-tle cry, And free trade we'll de-feat, That

1. first to last, we ev-er more, Shall by Mc Kin-ley stand, And
2. peo-ple struggling with des-pair, In vain for chances long'd, To
3. cause we know, the days are near, That work and wa-ges bring; When



4. right a-long, To make it strong, We may with head and hand, All



1. to the helm Of free-dom's realm, U-ni-ted, one and all, We
2. work and toil, On free-dom's soil, Faith in Mc Kin-ley's strive, Kept
3. comes to naught, What e-vil wrought, And laws be-gett-ing woe, Will

4. work in free - dom's land,

All work in free - dom's land.

1. none but him will call, We none but him will call.
2. hope in us a - live, Kept hope in us a - live.
3. from the stat - utes go, Will from the stat - utes go.

CHORUS.

Me Kin - ley and pro - tec - tion, Hur - rah, hur - rah, hur - rah! Will

car - ry the e - lec - tion, Hur - rah, hur - rah, hur - rah! And

vic - to - ry pre - sa - ges, That we'll get work and wa - ges; Hur -

rah for Me Kin - ley! Hur - rah, hur - rah, hur - rah!

MY LADY FAIR.

(LIEBCHEN HOLD.)

Words by William H. Gardner.

Music by Herman Epstein.

Allegretto. $\text{♩} = 60$

Webt mir grün be - laubst Kranz für

Weave a gar - - land fair For my

Lieb chens Haupt, Glo - cken - blu - - - men reich Ih - ren

la - - - dy's hair Blue bells for... her eyes, In... whose

³⁵
Au - - - - - gen gleich Drinnen un - - - - - genannt Lie - bes - glut ge - bannst, ge -

depths . . . there lie, Stores of love . . . un-told, Stores of love, of love un-

bannt. Süß und treu und hold Selb' ner noch denn Gold.

told. Rar-er far..... than gold, Rar-er far..... than gold.

Ro - sen weht hin - ein, hinein, Min - des Wie - der - sehen, Füllt um sie die

Ros - es, ros - es, for her mouth O - ders from the south Breathe their per - fume

Luft..... Mit dem süß'sten Duft; Fü - get Ro - sen fein.....

rare On the frag - rant air So then ros - es place.....

In den Kranz hin - ein, Fü - get Ro - sen fein..... In den Kranz hin -

To the gar - land grace So then ros - es place..... To the gar - land

ein.....

grace ... Lal - Jen Lillies

Ped.

1404. 3

Ped.

Ped.

Li - jen ble - tet ihr, Zeichen sein..... sie nur von dem

lil - lies for.... her heart Spotless count - er - part Of

Lie - bes - band, Das uns Beid' - um - wand, Das uns

love..... di - vine Wo - ven in - to mine wo - ven

Beid' - um - wand, Ei - ner Lieb' der Höh' ent - stammt, Die.... uns

in - to mine Of.... a love, a heav - ly love, Sent to

süss..... hat ent - flammt, Die.... uns süss..... hat ent - flammt.....

me..... from a - bove Sent to me..... from a - bove.....

GREAT COMPOSERS AS BORROWERS

The strange thing is that the public cannot separate the music from its composer. We know that the composer expresses himself in his music, but we do not know how to separate the music from the man. The art world would like us to believe. He, again, is exaggerated, and naturally. The art of music is the art of the composer, and the composer stands alone entirely cut off from his predecessors. Besides, the very means of archaizing music is to make it more like the music of the composer's life, so that a most commonplace passage can give an uneducated listener an idea of the composer's strength, whereas the musician knows that the music is not the man's blood, and was very easy to do. It seems almost unnecessary to mention this, but really it is a sure sign of the composer's strength that he can express a natural emotional expression of instruments to the composer himself, so that it would seem that only a composer could do this. It is the reason why all creators great composers are the most revered—the effect they produce is so prodigious that it is almost impossible to describe. It is like the usual bust of Beethoven, which, from all accounts, is quite unlike him and yet is very sym-

It is not out of a composer is so frank about "hagging" other men's ideas as was Beethoven, who, according to Trier, was walking one evening in the park when he suddenly stopped and heard through a window the piano playing of a young lady. Beethoven took out a small note book and wrote in it, saying, "I like that idea. I quite agree with Cherubini as to his Requiem, and if I ever write a Requiem, I shall be sure to follow him." This will shock many of his admirers, but really I don't see why a musician should not be allowed to borrow if he can give back the theme to the public domain. I am sure that if we were to call every robber in this respect, and in all composers' works, we could find themes which bear a suspicious resemblance to others in works by other composers. Perhaps we should not get them consciously out, since they are.

Beethoven was probably exaggerating when he said he would borrow note for note, for he would not have been Beethoven if he had been content to transfer the borrowed theme to his compositions in exactly its original state. He did not do that with his own themes as first imagined, and he would not have been likely to be content with the themes of others. But the principle is the thing. In literature we find men borrowing from each other right and left, and so long as the ideas are changed and what is more important, improved, I do not see why this kind of plagiarism is a crime.

HOW THE GIRL-SINGER SHOULD DRESS.

Girl pupils often come to me, says a writer in the *Forcast*, sometimes from other teachers, who have formed very bad habits of breathing. It seems usually to be the fault of their clothing. When asked if nothing has been said to them on the subject, they reply: "Oh, yes, our teachers said we must dress loosely; but then—we never wear our clothes tight." That is to say, they are dressed exactly like the majority of other young women.

Now, the diaphragm and lungs of the singer should be as perfectly free and flexible as the lips, or as the fingers upon the piano-keys. When anything stiffer than the skin, or less elastic presses upon the lung, stomach and abdomen, the result is—to a greater or less degree—a motionless diaphragm. The only remedy is entirely to remove all weight and pressure to the shoulders.

Some young women remove the corset, at least at the dress-waist as tight as ever, and with stays in the seams. Others wear a really loose gown, but allow the skirts to hang about the hips as low as the knees. The stays are made of a material which is as inflexible band around the soft diaphragm, and is as great a hindrance as the stays. Still others wear an excellent arrangement of clothing, but sit with their hands on their hips—the whole weight of hands and arms pressing down in a deadening force on the diaphragm. The singer is not so much as very strong and very flexible if the singer is to do her best. If at any time the hands are laid upon the waist, or over the pit of the stomach, it should be very lightly, that the motion of the lungs and diaphragm may be felt, but not in the least re-

which studies art for art's sake, is something like the following: Soft and light shoes for practice. The does not preclude the use of thick boots for the street. One must see that the hose are warm and dry. Then the knitted union undersuit, which must be sufficiently large. The petticoats must be warm and light. They should be fastened just below the bust, to a waist of soft material, which must be as large at the waist line as it is six or seven inches higher. Over this may be worn an empire gown. Nothing can be more comfortable, graceful, or art.

istic in its outward effect. The baby-waist of the empire gown should extend to just below the bust and the lower edge, where the skirt is put on, must not be too tight. With this clothing, the budding prima-donna may expand her lungs at the bottom sides and top, with the greatest ease, besides having the exceeding advantage of a free and flexible diaphragm. She may then "feel the tone," from the tips of her toes up; and may place her "body on a level with the tone," in reality as well as in imagination.

When she says to me, "Oh, if I were to dress it that way I should fall all to pieces!" I say to her, "My dear, I have been through it, and I know exactly what that feeling is, but you won't really fall to pieces, you know, you only think you will, and I can assure you, that after two or three months of proper dressing, that feeling will all pass away, and you will have instead the most delicious sense of strength and grace, and you will be able to sing as you never have before."

STORIES ABOUT BEETHOVEN

The following stories, new to most readers, were communicated by Dr. Lorenz to the "Deutsch-Musik-Zeitung," a short time ago :

"Johann van Beethoven went one day in company with his brother Ludwig and several other persons from Gneissendorf to Langensfeld to call on a friend of his who lived there. The friend came to the Beethovens' house; Karner, however, was absent on his professional duties and missed them. Madame Karner, however, was extremely flattered by the visit of the excellent landed proprietor and his family, and she was anxious to be to be had. At length her eye fell on a modest looking sort of man who said nothing but was lounging on the stove bench. Supposing him to be a servant she filled a glass with fresh wine and handed it to him. He bowed and said: 'Thank you, Madame Karner returned home at night and heard the story he at once divined who it was that had been sitting behind the stove. 'My dear wife,' cried he, 'what a man! He is the greatest, the greatest composer of the century in your house and this is how you mistook him!'

"Johann van Beethoven had once to do some business with the Magistrate (Syndics) Sterz in Lauglois, and Ludwig accompanied him. The interview as a long one, and while it lasted Ludwig remained standing outside the office door without taking any notice. At parting, Sterz, however, made him many bows and then asked his clerk—Fux—an enthusiast for music, and especially for Beethoven's music—Who do you think that man is who was standing outside the door?" "As you paid him compliments, said the clerk, I suppose he must be somebody—but I really should have taken him for an idiot." Fux was tremendously astonished when he heard who the person was whom he had so much mistaken.

"That Beethoven's appearance was by no means always idiotic, is plain by what once happened to me. It was in my young days, shortly after my arrival in Vienna from the country, when I had not yet acquired that splendid dancing master sort of gait which is the property of the Viennese. One day, in a narrow street I ran against a man who fixed me with a piercing glance before he moved on. The close look which I had into those fiery eyes I never forgot. He saw my astonishment, and perhaps a certain look of contempt at his shabby appearance, and gave me a glance, half amused, half scornful, half contemptuous, out of his bushy eyebrows."

We quote these stories because they give us a glimpse of Beethoven as he was seen by others.

WILL-POWER AND SUCCESS

[illegible]

The balance was much in favor of the former so far as gifts were concerned. But the strong will was with the latter and he cut a path for himself through the solid rock. Coleridge was perhaps as brilliant a genius as England has produced since Shakespeare. But his will was infirm, and, compared with his talents, he did almost nothing.

“Robert Boll, writing to a friend, after reading the ‘Recollections of Coleridge,’ justly says: ‘What a mighty intellect was lost in that man for want of a more judicious education!’”

“It is not easy, but effort—not facility but difficulty that makes men.” D’Alembert’s advice to the student who complained about his want of success in mathematics was: “You must not be discouraged. It was the right one. ‘Go on, sir, and faith and strength will come to you.’ Since crowns are won only in this way, since hard fighting is sure winning, and since the crown is a splendidly beautiful thing, in our life’s purpose we will take that indomitable one that can hold us down to a task, that will not break failure, and that doubles its energies with difficulty.”

“Such a will may in part be inherited, but it is not a gift of God. It is a gift of education, and education before determination.”—*Epworth Herald*, 1890.

Mr. Frank D. Abbott, editor of *The Presto*, Chicago's well-known music and music trade paper, left for Europe May 14th to be gone about two months. Mr. Abbott's visits heretofore have resulted in special features in his paper, and it is safe to predict that the result of his work this summer abroad will be seen in the columns of *The Presto* in the future.

It is with regret that we chronicle the fact of Mme. Schuman's recent illness—an attack of paralysis, which seized her not long ago at her home in Fran fort-am-Main. The veteran pianiste and teacher has hitherto valiantly carried her burden of years, but at her present advanced age, seventy-six, an ailment of this kind is liable to prove serious.

The *Musical Standard* (London) peaks of the approaching marriage of Jean de Reszke and the Countess de Goulaine, who, by the way, has translated Wagner's "Tristan" and "Siegfried" into French, and adds that they wish him to understand that all London (with the exception of the Wagner Society) is anxiously waiting to hear Wagner's music *really sung*, and that they hope he will sing it this

In an article on Ambrose Thomas, Hans Wachenhusen recalls some interesting circumstances connected with the early appearances of Christine Nilsson. Thomas was fifty-five years old before he had a real success with "Agnon," a play which he gave him to write "Hamlet," but when it was done he lamented that he had no Ophelia. One day the publisher, Choudens, introduced him to a handsome blonde girl as the person he wanted. It was Nilsson, who had not, up to that time, sung in grand opera. "I have found her," he said, "I have found her," he exclaimed. "I have found my Ophelia!" The success was enormous.

"When a girl thinks she has a voice," says Mme. Nordica, "and wishes to cultivate it, my advice to her is this: first, she must not attempt it, unless she has a constitution of iron. If that blessing is hers,

and she begs lessons, let her get plenty of sleep and fresh air. She should do all her serious study in the morning, never at night. That she should have an excellent teacher, goes without saying. She should be her own most severe critic. She should never let a note pass, unless she is satisfied that it is the best she can do. And, last and most important of all, she must learn to keep her temper. Availability is absolutely necessary to the world-be singer.

The entire musical world will be permitted to contribute to the statue of Anton Rubinstein, which it is proposed to erect at St. Petersburg. The first American movement in this behalf will take place in New York next month, where, under the personal supervision of the composer, a musical festival, in the form of a concert, will be given at Carnegie Music Hall, the object of which is to raise funds to aid in the erection of the statue. The orchestra, numbering seventy-five musicians, will be under the direction of Prof. Piaton Brounoff, a pupil of the composer. The concert will be given in Russia, as composed by Prof. Brounoff and dedicated to the memory of Rubinstein, will be rendered.

Saint-Saëns, whose somewhat erratic movements are watched with redoubled interest since the death of Am roise Thomas, and his own consequent chance at the Conservatoire's directorship, is in

By the fertile banks of Nilus, the father of waters, he has been hard at work for some time past and has finished a sonata for violin, which Sarasate is to play in Paris in May, at the fiftieth anniversary of the composer's appearance as an infant phenomenon of the pianoforte.

Saint-Saëns has also finished a concerto for piano and orchestra, in which he will perform the solo part. The concerto is to be brought out in London, and is awaited with anxious expectation by his horde of admirers.

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